DOCUMENT RESUME

ED 246 452 CS 208 476

TITLE Written Language and Writing Abilities: Abstracts of Doctoral Dissertations Published in "Dissertation Abstracts International," January through June 1984, (Vol. 44 Nos. 7 through 12).
INSTITUTION ERIC Clearinghouse on Reading and Communication Skills, Urbana, Ill.
PUB DATE 84
NOTE 16p.; Pages may be marginally legible.
PUB TYPE Reference Materials - Bibliographies (131)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Annotated Bibliographies; Cognitive Development; Cohesion (Written Composition); College Freshmen; *Doctoral Dissertations; Elementary Secondary Education; Higher Education; *Revision (Written Composition); Rhetoric; Student Attitudes; Student Behavior; *Technical Writing; *Writing Instruction; *Writing Processes; Writing Readiness; *Writing Research
IDENTIFIERS Audience Awareness; *Invention (Rhetorical)

ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 33 titles deal with a variety of topics, including the following: (1) children's sense of audience; (2) rhetorical foundations of technical communication; (3) sources of negative attitudes toward writing; (4) the development of beginning writers; (5) the use of top-level structure of exposition; (6) the revising and editing of professional and experienced writers at the computer; (7) teachers' instructional behaviors and the writing processes of kindergarten children; (8) cohesion in good and poor essays of college freshmen; (9) revision cues; (10) cognitive development and writing ability; (11) Texas writers of children's literature; (12) audience awareness and adaptation skills of writers at four different grade levels; (13) metaphor in twentieth century theory of teaching composition; (14) creativity, cognition, and social interactions in student writing processes; (15) writer, context, and text; (16) E. B. White and personal discourse; (17) modern writing and the philosophy of space and time; (18) writing as a primary mode of therapy with adolescent females who are misusing drugs and alcohol; (19) variation in the use of composing notes among competent college writers; and (20) changes in attitudes, behavior, self-esteem, and writing ability in students enrolled in writing courses. (HOD)

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ED246452

Written Language and Writing Abilities:

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EXAMINING CHILDREN'S SENSE OF AUDIENCE ON A PERSUASIVE WRITING TASK: GRADES TWO, FOUR, AND SIX

Order No. DA8325860

ATKINS, CAMMIE L., ED.D. *Rutgers University The State U. of New Jersey (New Brunswick)*, 1983. 150pp. Chairperson: Susan Golbeck

An important aspect of development in writing ability is the growth of a sense of audience, the awareness of the audience for whom writing is intended. Research has indicated that such an awareness is closely tied to the entire process of learning to write and to the process of acquiring a sense of self as separate from others. It has been further suggested that acquiring a sense of audience is a developmental process. The present study examined elementary students' persuasive writing samples for evidence of this. Specifically, the study investigated whether or not sense of audience on a persuasive writing task increased as age increased and whether or not sense of audience differed when method of instruction was varied.

One hundred ninety-six second graders, 212 fourth graders, and 193 sixth graders were divided into three groups at each grade level. Using three different methods of instruction children were asked to write a letter to their principal attempting to sway him to their personal position as to whether or not their school should become a year-round school. The writing samples were examined for evidence of movement outward from self toward the specific audience being addressed and/or a more generalized "public" audience. Results of the study indicated an increase in sense of audience as age increased. At sixth grade this was sex related: Females scored higher than males. There was no statistically significant support for the hypothesis that sense of audience would differ as method of instruction was varied.

Findings of the present study indicate that attainment of a sense of other can be examined from a developmental perspective. The study also suggests that sense of audience is a complex phenomenon which needs further systematic investigation. Exploration of this aspect of writing and of ways to increase proficiency in this area constitutes a substantial research challenge.

WRITER, CONTEXT, AND TEXT

Order No. DA8401558

BRANDT, DEBORAH LOUISE, PH.D. *Indiana University*, 1983. 266pp.

Some of the most fruitful directions in contemporary theory and research in composition have developed from the questions, "What do writers do when they write?" and "What enables writers to do what they do when they write?" This study begins with the latter question to explore how the social and semantic contexts in which writers compose bear on their writing processes and on the character of their finished texts.

The study draws upon theoretical understandings from language acquisition, sociolinguistics, text linguistics, and reading theory to suggest that writing, like any instance of language use, must be understood in relationship to the communicative setting in which it occurs. Although writing is a cognitively private act, it is always a linguistically social act involving a writer's interpretation of the social conditions, the context, in which writer and text participate, an interpretation of what can be made known in the circumstances and how it can be made known.

The theoretical framework is applied in a descriptive study of the writing of twelve college students enrolled in an elementary composition course. Additionally, two students were asked to think aloud as they composed in five related but distinct contexts. The moment-by-moment record of the oral protocols allowed insight into how the writers represented a context to themselves during the process of composing and how they were able to represent it through text. Results of the protocol analysis suggested three important influences in the writers' context of composition: the extent of shared writer-reader knowledge, the discourse role the writers chose to enact, and the presence of previous discourse in the context, including the writers' own evolving texts.

These influences were then traced in the finished texts of all twelve students through techniques of discourse analysis which relate text structures to the processes of social interaction which underlie them. Particular attention was given to strategies of cohesion, exophoric references, presupposition, and handling of theme and rheme as indicators of the writers' responses to changing contextual conditions. In general the writers adopted textual strategies appropriate to context. Finally, implications are offered for the theory and teaching of writing.

RHETORICAL FOUNDATIONS OF TECHNICAL COMMUNICATION

BUEHLER, MARY FRAN, PH.D. *University of Southern California*, 1983 Chairman: Professor Walter R. Fisher

The rhetorical foundations of technical communication are traced through historical developments of purely communicative elements, such as audience analysis and organization of material, and specifically technical elements. The communicative elements are traced to classic rhetoric (Plato and Aristotle), the technical elements to Francis Bacon and the establishment of the Royal Society in the late 1600s. Aspects that characterize technical communication are identified as three rules--the fidelity rule, the completeness rule, and the conciseness rule--and the significant use of symbol systems that include mathematics, graphic devices, tabular presentation, and displayed listings. These symbol systems are termed "iconic," following the usage of C. S. Peirce. A content analysis of 20 technical reports published in 1982 by Jet Propulsion Laboratory reveals that 58 percent of the page space, in column inches, was devoted to iconic elements.

Both the completeness rule and the conciseness rule must be applied within rhetorical considerations for the message and the audience. These rules may be in conflict, but the use of iconic elements significantly mediates between them, providing both more completeness and more conciseness than are possible with the use of discursive text alone.

These findings build on the levels-of-edit concept developed at the Jet Propulsion Laboratory. Both the findings and the concept are applied to the developing field of technical communication. It is recommended that future research should explore the validity and utility of the rules formulated in this study and pursue other rules that are germane to the rhetoric of technical communication.

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CREATIVITY, COGNITION AND SOCIAL INTERACTIONS IN STUDENT WRITING PROCESS, A MULTI-DIMENSIONAL STUDY: THE STUDENT ENGAGED IN THE EVENT OF WRITING, THE TEACHER ENGAGED IN THE ACT OF TEACHING WRITING, THE RESEARCHER ENGAGED IN THE STUDY OF WRITING

Order No. DA8402194

BURKE, MARY LEYHE, PH.D. *Washington University*, 1983. 532pp. Chairpersons: Joan Beaning, Louis Smith

Recent research on student writing process has focused on providing an accurate description of the writing event and upon evaluating the use of particular instructional procedures (heuristic devices) to enhance that event. Many of these studies regard the product as the primary outcome of the writing event. Focus has been placed upon assessing the success or failure of that outcome within the parameters specified in what might be called current-traditional rhetoric.

The design of this study represents an effort to achieve what Kenneth Beittel (1973) describes as both structural and interpretive validity. By combining a form of participant observation with first-person-singular statements of the researcher involved in the process of "making art," the researcher integrates her own experiences as student writer with those of teaching writing and of observing not only the student writer but the teaching of writing as well.

The study focused on the process of student writing by examining the use of a rhetoric of invention and its impact upon student writing. Analysis of the data demonstrated that those stages in process identified by previous researchers were observed to occur in the

student writers observed in this study. Specific components of the instructional process identified as being enhancers of student writing processes include: (1) the achievement of an appropriate "fit" between the particular student's cognitive structure, the topic choice, and the instructional approach (heuristic procedure); and (2) the ability of the teacher to modify one or several instructional approaches to meet the needs of the individual student.

MODERN WRITING AND THE PHILOSOPHY OF SPACE AND TIME

Order No. DA8328835

CRISMAN, WILLIAM GEORGE, PH.D. *University of California, Berkeley*, 1983. 1019pp.

This study in literary history opens by asking why "space" and "time," terms traditionally associated with physical abstraction, have come to such obsessive prominence in literary criticism. Answering this question requires studying first the developing thought on space and time in philosophy and science since 1780, and then the relation of that development to 19th and 20th Century novels and poems.

Analysis of Kant, Hegel, Russell, Wittgenstein and Einstein shows that space and time serve a "consolatory" function in their writings. By allowing the subject-object relations of naive realism to be internalized intact, space and time counteract increasing feelings of isolation from the object world. These philosophers' works, as well as those of many thinkers surrounding them, show that space more than time consoles by providing an instantaneous correspondence test for validity, while time more than space allows that test to be repeated and checked. Finally, both space and time must unite to make the subject feel reconnected to the world. In attaining such importance, space and time replace objects as reality's constituents.

Such thought about space and time also becomes primary even to the fictional literature in which it would seem least likely to occur. In the German novel as it develops from "Romanticism" to "High Realism," Eichendorff, Mörike and Stifter worry considerably about subjective constriction, as do Keats, Rimbaud and Trakl in the tradition of sensational to irrational lyric poetry. Minute analysis of these authors' major works shows that they engage in a form of meditation that parallels that of the philosophers: first they give space priority over time as a channel to the external world; then they realize the importance of time to knowledge; and finally they strive to balance space against time. As in the sciences, space and time then come to constitute reality.

The study concludes that the years 1780 to 1930 constitute one unitary literary period characterized by this use of space and time to solve a crisis of knowledge, and that the literary-critical vogue of discussing works' "spaces" and "times" is a predictable outgrowth of modern literary history.

THE HELIX PAPERS: ESSAYS AND RESEARCH ON TEACHING WRITING

Order No. DA8328490

DOE, SANDRA LEE MARESH, ED.D. *University of Northern Colorado*, 1983. 240pp.

These papers detail the theory and practice of helical curriculum design. In addition, the study examines the composing processes of three student writers within the context-specific situation of a course designed around this model. This examination, a prolegomenon to the study of the composing process, arrives at observations, inferences, and precautions about research within a context-specific situation. The papers are addressed to college teachers, writing instructors, and rhetoricans who may be interested in reformulating their instruction, both writing and subject mater courses.

The Prologue speaks to meaning-making and acknowledges the guidance of a mentor. Chapter One provides a contextual background to the theory, practice, and research which emerged from the Institute on Writing, a joint project of the University of Iowa and the National Endowment for the Humanities. The helix model is proposed; it is followed by a review of the literature, the design of the study and "notes toward a meta-gestic theory of language."

Chapter Two, Writing as Experiment, provides an overview of the author's own helical curriculum design. Chapter Three, Teaching in a Helix, outlines the methodological techniques used in a helix design. It discusses the writing workshop, publication, student-teacher dialogue and other methodological concerns.

Chapter Four presents a profile of the teacher, analyzes the teacher's instruction, and her response to three student writers. This analysis is followed by three case studies. Chapter Five closes the study with observations, inferences, precautions, and implications for further research. An Epilogue ends the papers.

CHOOSING TO WRITE: SIX CHILDREN AND THEIR MAGAZINE

Order No. DA8406662

EDWARDS, GERALDINE ANNE, PH.D. *University of Pennsylvania*, 1983. 244pp. Supervisor: Allan A. Glatthorn

Some children write often on their own, while others seldom choose to write unless they must. This study began, therefore, with the question, "What can be learned from children who choose to write on their own time, in response to tasks that they themselves have devised?"

A naturalistic, descriptive case study, the research focused upon a group of six children, 9-13, who established their own literary magazine for children, then wrote and produced it without adult guidance for more than eight months. The research was exploratory, the data drawn from interviews with the children, from observation of staff meetings, and from analysis of the magazine and related materials.

The study first describes the setting and background of the writers and the history of the magazine, then analyzes and interprets the data in response to two main questions: "What processes evolved as the children produced their magazine from month to month?" and "What was the significance of the magazine to its young writers?" The study reveals that these children developed a complex network of writing and problem solving processes to keep their project going, and that they did so because the magazine served a number of important purposes for them. Not only was the magazine a group writing project and a source of pride for them, it was a rite of passage as well, that provided them with opportunities to speak to audiences, to teach and to learn, and to exercise their creativity and independence.

The research has implications for the use of process as a heuristic in composition research; for the study of peer writing groups; and for understanding what and how some children choose to write on their own. The study concludes by pointing out some contrasts between school writing assignments and the out-of-school writing project these children framed for themselves.

SOURCES OF NEGATIVE ATTITUDES TOWARD WRITING: CASE HISTORIES OF FIVE UNSKILLED COLLEGE FRESHMAN WRITERS

Order No. DA8406289

GAY, PAMELA J., PH.D. *New York University*, 1983. 197pp. Chairman: Professor Gordon M. Pradl

Statement of the Problem. Attitude plays a role not only at the beginning of the writing process but throughout: writers are guided by their beliefs about writing and about themselves as writers. Some beliefs about writing may be useful, contributing to a more positive attitude, while others may interfere, contributing to a more negative attitude. Misconceptions about writing can hinder developing writers.

Methodology. To explore the sources of negative attitudes toward writing of five unskilled college freshman writers at Old Dominion University, Norfolk, Virginia, a case study approach was used. The studies include interviews with the students concerning their writing histories, interviews with their former high school English teachers, and information on their verbal abilities and high school grades. The data was examined for patterns that would help explain the cumulative development of these five writers' negative attitudes, at least through high school and the beginning of college. Generalizations drawn from one case are compared to those drawn from other cases in an attempt to derive theoretical implications.

Results. The five student writers in this sample held numerous misconceptions about the nature of writing which contributed to negative attitudes toward writing and appeared to hinder the development of their writing abilities. For these five writers, writing appeared outer- rather than inner-directed: these students wrote

primarily to please the teacher and earn a grade rather than to please themselves and to learn. This study revealed that these students' attitudes toward writing were shaped, to a great extent, by their teachers' attitudes.

Conclusions. Teachers not only need to recognize the role of attitude in the development of writing abilities but also to understand how attitudes toward writing are formed--specifically, the role beliefs play in the complex process of attitude formation. Above all, teachers need to be aware of the powerful role they play in shaping students' attitudes toward writing. Teachers cannot intervene effectively if their teaching is guided (or misguided) by an oversimplified model of composing and by misconceptions about the act of writing.

A SURVEY OF THE RESEARCH ON THE COMPOSING PROCESSES OF STUDENT WRITERS Order No. DA8329446

HARVEY, ROBERT GENE, D.A. *Illinois State University*, 1983. 204pp.

The purpose of the dissertation is to summarize the research on the composing of student writers. This research focuses mainly on the process of composing rather than on the products of composing or methods of teaching composition.

Key books in bringing the process of composing to the attention of researchers were *The Composing Processes of Twelfth Graders* (1971), by Janet Emig, *The Development of Writing Abilities (11-18)* (1975), by James Britton, et al., and *Research on Composing: Points of Departure* (1978), edited by Charles R. Cooper and Lee Odell. The National Council of Teachers of English, through editorial decisions and its various publications, has been most influential in bringing the importance of the study of composing to the attention of the profession in general as well as to researchers.

Many researchers on composing have used case study approaches. These case studies have utilized the following methodologies: composing aloud, videotaping, direct observation, and introspection. Interdisciplinary approaches, such as those involving cognitive psychology, have also been used.

Researchers on composing have reached the following main conclusions: (1) In high schools, the time allowed for writing is generally inadequate. (2) In high schools, students are not often required to write extended pieces of discourse. (3) Most student writing is done in the transactional mode. (4) Teachers as examiners are usually the only audiences for student writing. (5) Students and teachers do not always perceive writing assignments in the same way. (6) Books of model essays and many composition textbooks are of questionable value. (7) The composing process is recursive. The prewrite, write, revise model of the composing process is inadequate in describing writing behavior. (8) Writing is a powerful means of learning. (9) Modes of discourse affect the composing process. Students write sentences which are most syntactically complex when composing in the argumentative mode. (10) Good student writers spend more time planning, writing, pausing, rescanning, and revising than do poor writers. Good student writers also take more satisfaction in writing than do poor writers.

THE RHETORIC OF THE FAMILIAR ESSAY: E. B. WHITE AND PERSONAL DISCOURSE Order No. DA8407824

HASKELL, DALE EVERETT, PH.D. *Texas Christian University*, 1983. 186pp. Adviser: Professor Gary Tate

When written discourse in the twentieth century adopted "scientific" tendencies (disassociation of facts from values, subject-dominated treatises, thesis-proof argument), it employed a restrictive and outmoded variety of classical rhetorical theory.

The success of classical rhetoric relied heavily on two bases, neither of which survive in modern society: a coherent set of values held within a rhetorical community, and a belief that a speaker could embody and speak forth that community's wisdom in a persuasive fashion. Furthermore, the classical rhetor was an orator who could stand before an audience and move them emotionally as well as rationally, by the dramatic force of his person.

Instead of attempting to compensate for the distance and impersonality which the artifice of writing places between speaker and audience, the classic model for written discourse has, perversely, emphasized evidential argument (or *logos*) to an ever greater degree.

Modern rhetorical theorists such as Kenneth Burke and Wayne Booth have suggested that discourse might more effectively follow a model whereby a speaker would acknowledge both the diversity of his audience and the incomplete nature of his own wisdom. Such discourse would take as its purpose the investigation of thought, rather than the dispersal of culturally-approved truths. Modern rhetoric would aim at establishing what Burke calls "identification" between speakers and audiences, so that admittedly limited men might share and improve their ideas, composing themselves into a condition of greater completeness.

The familiar essay form is particularly well-suited to these modern rhetorical purposes. Though it has long been considered a tangential and irresponsible subgenre of writing, the familiar essay offers a means by which a modern speaker might reach an otherwise suspicious or uninterested audience through personal discourse, which reunites the appeals of *ethos* (the force and charm of the writer's character) and *pathos* (the emotional engagement of the reader) with the intellectual appeal of *logos*.

A study of the operation of personal discourse in eight essays by E. B. White reveals how the modern familiar essay can evince compelling arguments by the use of modern, generative, and lyrical *ethos*.

FIRST ENCOUNTERS OF A WRITTEN KIND: POINTS OF ENTRY AND PATHS OF DEVELOPMENT FOR THREE BEGINNING WRITERS Order No. DA8403378

HIMLEY, MARGARET H., PH.D. *University of Illinois at Chicago*, 1983. 646pp.

This investigation is motivated by two fundamental questions: (1) a question about written language acquisition and development--how and why young children begin to use the resources of written language to make meaningful texts; and (2) an epistemological question--how to research rigorously and productively an activity as complex, contextually-grounded, and intractable as writing.

The methodology is one kind of phenomenological inquiry called documentation, defined succinctly as the direct observation of a small number of cases over extended periods of time in their natural setting. In this study three children--one kindergartener and two first graders--were observed weekly at school for a year and a half. Description and analysis of their early writing growth is embedded in, and informed by, full portrayals of each child.

Results are presented in three, full-length documentary accounts of each beginning writer--a mesh of narrative, explication, and argument that presents in detail the particular learning patterns, expressive needs, composing strategies, and written texts of each particular child. The focus is on the individual in context. Key dimensions of written language acquisition and development are then distilled out of the three accounts, providing a tentative definition of writing development and a possible research matrix--a matrix that both pulls together a final interpretation of the three writers as well as provides a possible framework for initiating more delimited observation and future research.

THE USE OF TOP-LEVEL STRUCTURE OF EXPOSITION BY ENTERING COLLEGE FRESHMEN Order No. DA8401201

HOSKINS, SUZANNE BRATCHER, PH.D. *Texas Woman's University*, 1983. 139pp.

Drawing on the rhetorical theory of Frank D'Angelo and others and on the discourse structure analysis techniques of Bonnie Meyer and others, this study was based on a notion of the top-level structure of exposition as a hierarchy of main ideas represented by a thesis and paragraph topic sentences. The study attempted to add to the body of knowledge about college readers by asking the question, "Do entering college freshmen at a western state university use top-level structure as an organizing strategy for exposition?" Strategy use was measured in four specific contexts: producing, reading, recalling, and verbalizing. Data were gathered using a writing task, a macro-cloze task, a free recall task, and a questionnaire. Results led to the conclusion that it appears that this sample of entering college freshmen do not use the top-level structure strategy.

METAPHOR IN TWENTIETH CENTURY THEORY OF TEACHING COMPOSITION: AS A TROPE, AN AID TO EXPRESSION, A PROBLEM-SOLVING STRATEGY, AND A WAY OF KNOWING

Order No. DA8327853

HUBER, CAROLE ANNE, PH.D. *Texas Christian University*, 1983. 110pp. Adviser: Jim Corder

If the composition teacher wishes to be consistent, that is, avoid offering contradictory advice and teaching contradictory strategems for the production of writing, he must be aware of the assumptions on which his pedagogy is grounded. The ways various pedagogies treat the problem of language and meaning are related primarily to two world views: one suggests that reality exists outside the consciousness of its perceptors and a second suggests that reality is interpreted by its perceptors and constructed through rhetoric.

Pedagogies grounded in assumptions relating to the second world view endeavor to provide students with an understanding of the dialectical relations of writer, language, reality, and audience. They also suggest that both literal and metaphorical language are significant aspects of our linguistic expression. This study advocates a pedagogy that accords with the second world view and recommends the teaching of metaphorical thinking because such training will (1) help students understand how language constructs and reconstructs our understanding of reality, (2) help them cultivate the necessary objectivity to evaluate their personal constructions, and (3) help them appreciate the nature of style and presence in writing.

When writers make meaning, interpret experience by confering meaning on entities, events, and signs, they must be aware of the stylistic possibilities open to their particular kind of discourse. Literal usage is one aspect of the way people use language to interpret reality; metaphor is another. Our educational system trains students to literal usage; this study advocates training students in metaphorical expression as well.

A STUDY OF PROFESSIONAL AND EXPERIENCED WRITERS REVISING AND EDITING AT THE COMPUTER AND WITH PEN AND PAPER

Order No. DA8329623

LUTZ, JEAN ANN, PH.D. *Rensselaer Polytechnic Institute*, 1983. 428pp. Adviser: S. Michael Halloran

This study uses text processing and pen and paper protocols, a standard method of text analysis, and interviews to explore cognitive strategies involved in making changes in texts. Specific areas of investigation are as follows: differences between revising and editing; differences between writers working at a word processor and with pen and paper; differences between professional and experienced writers; differences between professionals writing on-the-job and professionals in a research context; and differences between writers with experience in the genre of the research and those without experience in this genre.

Seven writers--three experienced teachers of writing and four professionals--provide data for this study. Subjects performed four research tasks and answered questions about each task: They composed and revised a press release at a word processor; edited a press release at a word processor; composed and revised a press release using pen and paper; and edited a press release using pen and paper. Two of the professionals also completed an on-job task and interview.

Statistical analyses (a split-plot factorial ANOVA, Newman-Keuls, and T-tests), graphs of interactions and changes, scattergrams, and responses to interviews indicate that, in this study, editing, like revising, ought to be distinguished from routine proofreading activities; that revisers and editors at a word processor do these tasks differently than those who work with pen and paper; that there are no differences between professional and experienced writers or between professionals on-the-job and in a research context; and that differences between writers with and without genre experience suggest that even expert writers may require practice to develop detailed plans for an unfamiliar rhetorical problem. Implications for teaching, pedagogy, and future research are discussed.

WRITING AS A PRIMARY MODE OF THERAPY WITH ADOLESCENT FEMALES WHO ARE MISUSING DRUGS/ALCOHOL: FIVE CASE STUDIES

Order No. DA8325893

MAZZOLI, JOSEPHINE C., ED.D. *Rutgers University The State U. of New Jersey (New Brunswick)*, 1983. 244pp. Chairperson: Ronald Christ

This study explored the use of writing as a major mode of therapy with adolescents who were misusing drugs/alcohol. This research used a case study method, with the analyses of data following the grounded theory approach (Glaser & Strauss, 1967). Both theory and hypothesis formulation were developed as the research progressed rather than selected a priori.

Five 18-year-old women participated as clients in this research and in this mode of therapy. We met twice a week for approximately 20 sessions. During this time the young women wrote an average of 27 pieces. The forms in which they wrote were warm-ups; dialogues; accounts of people, situations, or events; accounts of how they would like the world to be; and descriptions of future plans.

They wrote about subjects that were consistent with their developmental stage: mother/daughter separation, leaving home, male/female relationships, father/daughter relationships, being out of control, and alcohol/drugs. Though theoretically open, their choice of subject was often influenced by the therapist/client interaction.

Data were derived from several sources in addition to the writing: a writing questionnaire, periodic questioning at the end of sessions, and a final writing assignment. A category system was developed to organize and conceptualize these findings. In addition, each of the young women was asked to complete three psychological instruments: a revised version of the Symptom Checklist (SCL-90-R), Dean's Alienation Scale, and the Adolescent Life Events Inventory (ALEI).

The results indicated that writing was useful to both client and therapist in the therapeutic setting. Clients' responses ranged from "to get rid of angry feelings" to "think about things." The therapist found writing helpful in both focusing and structuring therapy.

As scores on the SCL-90-R and the Alienation Scale suggest, therapy raised levels of hostility and paranoid ideation, and feelings of alienation. Only one client, who had control over her life circumstances, had a lower alienation post score.

Writing is useful as a major therapeutic mode and should be tested with a variety of clients in a variety of settings.

A PSYCHOLINGUISTIC DESCRIPTION OF THE DEVELOPMENT OF WRITING IN SELECTED FIRST GRADE STUDENTS

Order No. DA8404671

MILZ, VERA ESTHER, ED.D. *The University of Arizona*, 1983. 505pp. Director: Yetta Goodman

The purpose of this study is to examine the development of writing in first grade children. It provides information about the changes that take place in the children's writing over an eight-month period. The writings of the entire classroom were collected; from these six children's writings were chosen for cross-sectional analysis. Two children from this group were further selected for in-depth case studies. Interviews, parent surveys, and observations were employed to monitor the children's writing development. The data are categorized according to (1) the child's general background, (2) the child as a writer, (3) the child's use of conventions of the writing and spelling systems, and (4) an overview of the child's construction of meaning.

The subjects already had a rich, though varied, background of experience with writing when they entered first grade. Many invitations to write were given during the year, which resulted in three major types of writing: journals, notes, and stories.

The children were eager to communicate in writing. They grew and developed during the year in a way similar to the way they once learned to speak, learning *how* to write through their interactions and experiences with others. They became aware of the needs of an

audience, could determine the type of writing appropriate to a particular setting, used syntactic features that other writers use, and wrote to fulfill personal needs.

As the children wrote, they discovered that certain conventions, such as spelling and punctuation, are used by writers to allow their message to be understood. The rate of development varied according to how critical these conventions were to the ability to communicate.

The study demonstrated that children who have a message to communicate construct meaning as their first priority. As they use writing, they gain knowledge of the writing system and change occurs in their understanding of the syntactic, semantic and orthographic systems, allowing them to create more complex meanings for their readers.

TRANSACTIONS AMONG TEACHERS AND CHILDREN: TEACHERS' INSTRUCTIONAL BEHAVIORS AND THE WRITING PROCESSES OF KINDERGARTEN CHILDREN DURING CLASSROOM WRITING EPISODES

Order No. DA8329945

Moss, Rita Kay, Ph.D. *Texas A&M University*, 1983. 222pp. Co-Chairmen: Dr. John C. Stansell, Dr. Donna L. Wiseman

The primary purpose of this study was to describe the interrelationships between teachers' instructional behaviors during writing instruction and the writing processes of beginning writers.

The inquiry, conducted over an entire school year in two Kindergarten classrooms with either standardized sequential writing instruction or developmentally based writing instruction, gathered data through interview procedures, naturalistic observation of the writing processes of children in a classroom setting, naturalistic observation of the teachers' instructional behaviors during writing instruction, and the collection of the writing products of children.

Two teachers were chosen for participation in the study because in each case their instructional behaviors during writing instruction met specific criteria identifying them as either presenting standardized, sequential writing instruction or developmentally based writing instruction. From naturalistic observation within these two classrooms, the teachers' instructional behaviors during writing instruction were described with regard to time spent during instruction in writing and behaviors demonstrated during writing instruction. From personal and video-taped observation, the children's writing processes were described in relation to teachers' instructional behaviors and teacher-child interactions. From audio tape-recorded interviews with children from these two classrooms, the children's perceptions of the writing processes and of the teacher's instructional behaviors were described and triangulation data was provided for the researcher's classroom observations.

An analysis of the data indicates that (1) children's writing processes and perceptions of the writing process are influenced by teachers' instructional behaviors; (2) children's writing processes can be distinguished by their focus on either graphic features of letters and words or on meaning, and this focus is determined by the teachers' instructional behaviors; (3) children's writing processes can also be distinguished by their familiarity with print and their willingness to take risks with print; and (4) children in developmentally based writing classrooms display a wider range of writing processes than did children in standardized sequentially based writing classrooms.

THE TREATMENT OF RHETORICAL ARRANGEMENTS AS REVEALED IN SELECTED COLLEGE FRESHMAN ENGLISH COMPOSITION TEXTS PUBLISHED BETWEEN 1958-1978

Order No. DA8400781

Munger, Creston D., Ph.D. *Syracuse University*, 1983. 176pp.

Comments in the professional literature expressing dissatisfaction with college freshman English composition texts are often very general and founded on nebulous reactions and opinions rather than evidence. As a result, this investigation sought to provide a study of texts based on tangible documentation. Since complete analysis of all elements in available college composition texts is beyond the scope of a single doctoral study, the study was narrowed to identifying the presentation of one rhetorical element--arrangements (structures)--in complete units of nonfiction prose, as found in a corpus of 12 best selling texts (47 editions) between the years 1958-1978.

The investigation was approached through the posing of three questions: (a) What discernible differences are there among the selected texts (and among their various editions) in their treatment of rhetorical arrangements? (b) Is there any evidence that research on composition, scientific advances, or pedagogical concerns of this period influenced the presentation of materials dealing with this rhetorical component in these texts? (c) What generalizations can be made about the textbook treatment of arrangements throughout the twenty-year period?

Following the analysis of the texts, the conclusions note that there is no recognized framework for discussing arrangements in writing; that most texts do not even acknowledge outside influences but continue production in a most unresponsive manner; that the lack of a framework and parameters allows authors to go their separate ways with results that often impede researchers and, even more importantly, confuse students; that the problems and confusion concerning arrangements in writing are not the fault of stock plans and formulas but of the textmakers' inability to present concepts of organizaton in an understandable way.

When properly handled, stock plans and formulas give the beginning writer a place to start and provide the classroom composition instructor with something very important: a concrete and practical approach to teaching structured writing.

A STUDY OF COHESION IN THE GOOD AND POOR ESSAYS OF COLLEGE FRESHMEN

Order No. DA8401693

Neuner, Jerome Lawrence, Ph.D. *State University of New York at Buffalo*, 1983. 152pp.

This work addressed several problems: the differences in the use of cohesive ties, chains, and distances by college freshmen writers whose essays were scored either good or poor on a holistic scale; the effects of length of essay on the use of cohesion; and the usefulness of the cohesion system as an evaluative and pedagogic tool. The methodology consisted of: means tests and ANOVA on 18 types of cohesive ties; comparisons of lengths of chains and distances from coherers to precursors; and qualitative analysis of individual good and poor texts. Data were transformed by the arc sine and arc sine square root functions to adjust for variations in length. Results indicated that 17 of 18 variables did not discriminate between good and poor essays ($p < .05$), but that the length of cohesive chains did distinguish the two ability levels. Variety and maturity of lexical choice also appeared to characterize the good essays when cohesive chains were tabulated across t-units. These tabulations appeared to have useful explanatory power. Regarding length, it was discovered that density of lexical ties and the length of cohesive chains were disproportionate to length of essay, both increasing at a greater rate than the length of essay as measured by total words. The results strongly implied that the cohesion system should not have a central role in pedagogy or evaluation, but could be used informally by a teacher at the point of responding to the student text and aiding revision. Future research should attempt to include the ideational and interpersonal functions of language as well as the text-forming function described by the cohesion system.

REVISION CUES: A STUDY OF FRESHMAN WRITERS

Order No. DA8406126

Olds, Rosemary Burns, D.A. *Drake University*, 1983. 277pp. Adviser: Thomas B. Swiss

The problem. Composition scholars generally agree that writing is a process including prewriting, writing and revision. Revision has only recently been addressed by research, consequently little is known of how students actually revise their writing; and even less is known of how to guide and direct students in rewriting manuscripts, aside from encouraging careful editing of errors. A number of researchers have suggested that revising is "cued" and that writers respond to specific cues or signals in their manuscripts that suggest a dissonance between what is intended and what is written. This study focused on

the cues students actually find in their writing and the revision choices suggested by cues.

Procedure. The writings of individual freshmen and a class sized group of freshman writers provided data for the study. All drafts and jotting related to the writings as well as tape recordings of interviews and composing aloud sessions were analyzed on a matrix which tabulated responses to cues on the basis of process, addition, deletion, substitution and reordering, and type, syntactic, mechanical, logical and lexical.

Findings. Cueing styles vary from writer to writer, forming distinct types, dependent on the writing personality and writing goals of each writer. Cues appear to be influenced by the writer's general knowledge, her awareness of her audience and her sophistication as a writer. Cues are an inherent and essential part of the revision process.

Recommendations. Instruction in composition could be advantaged by assisting students to discover their own cues present in their manuscripts and calling out for new choices in expression. Assisting students to seek out cues to activate the student's response relationship between cues and revisions can generate improved manuscripts. The revision matrix could be utilized to provide students with a check on their own cueing, both to encourage revision and to enhance students' awareness of compositional choices.

AUDIENCE AWARENESS AND ADAPTATION SKILLS OF WRITERS AT FOUR DIFFERENT GRADE LEVELS

Order No. DA8325612

QUICK, DORIS MEHAN, D.A. *State University of New York at Albany*, 1983. 99pp.

The purpose of this study was twofold: (1) to determine the nature and extent of audience awareness exhibited by sixteen writers, four at each of four grade levels (grades 4, 8, 12, and college level), and (2) to determine the extent to which eighty writers, twenty at these four grade levels, adapted persuasive discourse to suit the predisposition of a stated audience.

There were two basic procedures: (1) To learn about audience awareness, I interviewed the sixteen writers about their persuasive writing. I then analyzed the interview transcripts to see what kinds of audience awareness the writers displayed, and I made comparisons across grade levels. (2) To learn about audience adaptation skill, I administered a persuasive writing task that asked the eighty writers to address two different audiences, one neutral and one hostile. I analyzed the persuasive writing to see what kinds of adaptation skill each writer displayed, and again, made comparisons across grade levels.

The results of the analysis of interview transcripts showed that writers at all four grade levels were equally aware of audience. However, the exact nature of the audience awareness differed, with older writers exhibiting more abstract audience knowledge than younger writers. The analysis of the written products showed that audience adaptation skill was consistently exhibited by only the college writers when numbers and kinds of appeals were measured. Refutation, however, was varied by all groups except the fourth grade group.

This study suggests that although school age writers are aware of audience, for the most part they either lack the skill to adapt writing to suit audience needs, or perhaps do not see the necessity for audience adaptation. In addition, this study shows that writing tasks can be designed in ways that allow us to examine specific features in texts. Finally, we conclude that examination of written products is not a satisfactory way to learn about writers, but must be combined with other information to form clear pictures of what writers know and can do.

A DESCRIPTIVE STUDY OF THE CORRELATION BETWEEN FRESHMAN ENGLISH STUDENTS' COGNITIVE DEVELOPMENT AND SELECTED MEASURES OF THEIR WRITING ABILITY

Order No. DA8329866

RANIERI, PAUL WILLIAM, PH.D. *The University of Texas at Austin*, 1983. 189pp. Supervising Professor: Edmund J. Farrell, Ph.D.

The purpose of this dissertation was to describe the theoretical and statistical relationship between Jean Piaget's theory of cognitive development and the writing ability of freshmen enrolled at The University of Texas-Austin. Seventy-six subjects took Hans Furth's "An Inventory of Piaget's Developmental Tasks" (IPDT), and each wrote two essays using the persuasive aim. "Writing Ability" was measured by five indices: a holistic evaluation (Three trained raters holistically evaluated each essay on a 1-4 scale, and all ratings for both essays were summed for a combined score that ranged from 6 to 24.); and four syntactic measures--Words per T-unit, Subordinate Clauses per T-unit; Adjective Clauses per T-unit, and Walter Loban's Elaboration Index Points per T-unit.

Students' scores on the IPDT were correlated with the holistic ratings of the essays and with each of the four syntactic scores. Final Pearson coefficients yielded no statistically significant correlations ($p = .01$). A t-test measuring the difference in the performances of males and females did produce a value of 2.84, which is significant at the .01 level. A further analysis using both partial correlations and separate correlations for each sex still resulted in no significant values at the .01 level. Males ($N = 30$) came closest with a correlation of .237 ($p = .104$) between their IPDT and holistic scores.

From these results, the researcher infers that the measuring devices were too imprecise to assess the strength of the relationship that really exists between cognitive development and writing ability. In addition, he argues that future studies will need to account more carefully for the different types of "logic" inherent in the different aims of discourse. To aid in developing these future projects, he outlines four possible studies, each of which may help to assess more closely the connection between these two variables. Also, the researcher suggests means for refining the measurement of both cognitive growth and writing ability. One suggestion involves supplementing Furth's picture-based test with a language-based one that tests formal reasoning. Last, the researcher discusses potential implications for curricular and instructional changes in the event future projects do document even a minimal relationship between intellectual development and the ability to write.

A NATURALISTIC STUDY OF THE BEHAVIORS OF HIGH SCHOOL JUNIORS AND THE FEATURES OF THEIR COMPOSITIONS AS THEY WRITE FOR NATURAL PURPOSES

Order No. DA8403599

RHEA, PHILIP LAWRENCE, ED.D. *University of Kansas*, 1983. 139pp.

Students and teachers alike avoid writing as a classroom activity because these experiences do not connect with the real world. Instead, students too often are required to write a particular form, to develop an outline before they write, and to be concerned with a standard of correctness. Consequently, student writing is often a sterile product of an equally sterile process. Students do not like to write it, and teachers do not like to read it. This study, therefore, describes what kinds of behaviors students exhibit when writing for natural purposes to real audiences.

Naturalistic inquiry techniques were used to gather data from which the attitudes of the students and the features of their writing were described. All writing that the students did was either a response to what had been transpiring within the classroom or an activity directed to real audiences. Students participated in six activities. Summaries of responses to and impressions of students' writing behaviors were gathered by interviews; a log of the kinds of choices students made as they wrote was kept; a record was made of the questions students asked during the prewriting, writing, and rewriting stages; a record was kept of the students' writing fluency; results of the attitude survey were tabulated.

Students made decisions about how their writing would affect their audiences, about selecting and arranging details for the greatest effect, about choosing pertinent topics, about choosing an

appropriate tone and point of view, about developing effective introductions and conclusions, about making writing interesting, and about limiting their material. Students were eager to share their writing with one another. Generally, students' attitudes were positive toward the activities and toward writing. Generally the writing was interesting and informative. The papers were lengthy, representing the students' desire to "show" rather than "tell." Also, students used abundant descriptors or qualifiers in developing their sentences. Most of all, however, the writing was interesting. Each student had something unique to present.

PROMOTION OF CONGRUENT EXPECTATIONS THROUGH WRITTEN COMMUNICATIONS Order No. DA8326628

SMITH, JOYCE M., ED.D. *Syracuse University*, 1983. 170pp.

The purpose of this study is to examine the effect which semi-structured written communications have on the congruency of parental and teacher expectations for a preschool child on a set of age-related tasks. In addition this study examines the effect of the communications on the accuracy of parental and teacher expectations for the actual performance of the preschool child on the set of age-related tasks.

To investigate these concerns 72 parent, child, teacher triads from nine nursery school settings participated. A posttest only with a control group design was utilized. Children from each classroom were randomly selected and placed in one of three treatment groups. Each treatment group received a different communication treatment: teacher-to-parent along with parent-to-teacher, teacher-to-parent only and no added communication as an intervention of this study.

Following twelve weeks of treatment, parents and teachers were individually asked to indicate their expectations of the child's performance on each of the three tasks. The tasks included a bead task, a picture memory task, and a copying task. Expectations of parents and teachers were then compared to each other as well as to the actual performance scores produced by the child on the three age-related tasks.

Chi-square distributions were used to examine the comparisons for each variable according to treatment group. No significant differences between groups were reported at the .05 level. A post hoc examination of classroom effect using chi-square resulted in one instance of significant difference at the .05 level: the comparison of parent and teacher expectations on the copying task. However, since there were no other significant differences found at the .05 level, and the copying task was not viewed as being different from the bead or picture memory task, it is difficult to make conclusive interpretations of this result.

Informal data suggested a positive attitude of parents and teachers toward the communication treatment. The findings suggest that there may have been effects other than those tested by the present instrumentation.

REVISION PRACTICES OF PROFESSIONAL WRITERS Order No. DA8400632

SMITH, LEONORA HARRIS, PH.D. *Michigan State University*, 1983. 382pp.

Current composition theory suggests that amount and type of rewriting distinguish students from professionals, yet little research has been done on the revision practices of skilled writers under normal working conditions. This study combined interviews with analysis of successive drafts of thirty texts (fiction, poetry and non-fiction) to describe the revision processes of two versatile, well-published writers, Albert Drake and Lee Upton.

Notable features are (1) importance of early drafts in creating a context which focuses the writer's attention, embodies external features and intentions in unique configurations, and cues and controls preservation and change; and (2) physicality of revision--i.e., the writers began new drafts when they could no longer 'see', indicating complex relationships between perception and production. Revisions are cued not only by propositional meaning, but also by visual and auditory properties of the texts. Other influences on revision are writers' aesthetics, 'interestingness', and external sources.

Though the writers' revision processes were multi-layered and recursive, they were also progressive. While the type of revisions and their effects varied from text to text, the study identified an underlying three- and sometimes four-stage process.

In stage one, writers established structural features, to which they added and adjusted in stage two. In stage three, they corrected, changed format, and established final form. Unexpected meaning sometimes emerged in a variable 'discovery' stage. These stages were not strictly linear, since different parts of texts were often at different stages, but shifts in proportions of revisions from draft to draft, and a three-draft minimum suggest an obligatory order in which the writers established necessary features of a text--language, structure, and external form. The complexity of the writing task requires selective attention to different features at different points in the work.

Results suggest that routinized 'form first' tasks allow writers to combine stages, but the more variability the work allows, the more selective attention must be, and the more distinct the stages. The conclusion discusses educational implications and suggests future research combining exegesis with coding of specific revisions.

BLUEPRINTS FOR WRITING: A STUDY OF VARIATION IN THE USE OF COMPOSING NOTES AMONG COMPETENT COLLEGE WRITERS Order No. DA8403464

STEPHENS, RORY DONNELLY, PH.D. *Northwestern University*, 1983. 248pp.

Statement of the Problem. This study examines the assumption that there is a single composing process. Specifically, it examines variation in writers' use of composing notes, notes which writers write to themselves when they are planning and producing a written text. Composing notes, as partial and fragmentary traces of a writer's composing processes, provide a means of studying the writing process without undue experimental intervention and also represent an interesting use of written language.

Procedures. The first part of the study consisted of the collection of the composing notes and essays produced by 100 randomly selected students who took and passed a test of competence in essay writing. In the second part of the study, eight students took the same exam individually and were videotaped while doing so and interviewed afterwards. Students' composing notes were analyzed by type. The videotapes provided a temporal profile of students' observable activities and established the sequencing of activities involving composing notes. Interview comments were classified according to content. These data were used to compare students who wrote composing notes with those who did not, and to examine traits characteristic of competent writers.

Results and Conclusions. This study found that proficient student writers performing the same task varied as to whether they chose to write composing notes or not. Furthermore, several types of variation among writers who wrote notes was found. In students' comments, combinations and sparring where the individualized group and package group performed significantly better than the yoked group (non-individualized), control group, and placebo control group.

These results are supported by Desiderato and Miller (1979), Meyers and Schleser (1980) and Silva (1981) who have demonstrated that individualized cognitive intervention was beneficial to athletic performance. In addition, support for the package group has been demonstrated by De witt (1980), and Kirchenbaum and Bale (1980) who found that when subjects chose their own strategies from a package format they performed significantly better over the experimental period. Therefore, future investigations should individualize cognitive intervention strategies to the needs of athletes utilizing a suitable packaging format and measuring performance frequently on a valid and reliable scale.

TECHNICAL WRITING: A MODERN PERSPECTIVE

Order No. DA8324492

STROM, MARGARET ANN, ED.D. *The George Washington University*, 1983. 294pp. Chairperson: Joseph Arthur Greenberg

This study investigated the application of recent English composition theories to selected technical articles. The goal was to determine whether "good" technical writing may be better analyzed and taught through the use of modern techniques of discourse analysis rather than by relying on the mechanistic rules set forth in many technical writing textbooks. The principal conclusion of the work is affirmative--that theories not heretofore applied to the materials and teaching of technical writing can assist both teachers and students. A corollary finding is that the technical articles analyzed gained little, if any, of their meaning from the technical formats that dominate current textbooks. Instead, the authors succeeded because they made informed rhetorical choices.

Most of the studies underlying the present work were completed in the 1960s, a period of unusual activity in English composition research. Of the numerous works that emerged during this decade, the following four were chosen for study: Francis Christensen's "A Generative Rhetoric of the Sentence" and "A Generative Rhetoric of the Paragraph," Edward P. J. Corbett's *Classical Rhetoric for the Modern Student*, and James L. Kinneavy's *A Theory of Discourse*. All were concerned primarily with literary writing, but much of what each revealed appears to be applicable to technical writing as well.

Suggestions are given for classroom materials derived from the analysis.

THE NEED FOR COLLEGE WRITING PROGRAMS: CHANGES IN STUDENT ATTITUDES, BEHAVIORS, SELF-ESTEEM AND WRITING ABILITY IN STUDENTS ENROLLED IN WRITING COURSES

Order No. DA8325918

STEFUGALA, RICHARD ANTHONY, ED.D. *Rutgers University The State U. of New Jersey (New Brunswick)*, 1983. 233pp. Chairperson: Robert P. Parker

This study describes changes in student writing ability, attitudes toward writing, and degree of writer self-esteem after one semester of composition instruction. Two impromptu essays, a writer attitude questionnaire, and a self-esteem survey were administered during pre- and posttests to 52 remedial writing students and 30 freshman composition students during a 16 week semester at a four-year college.

Trained readers scored the essays using holistic and analytic measures which provided complementary measurements of strong, average, and weak pieces of writing. This dual assessment was verified through the calculation of correlation coefficients ($p = < .0001$). The Writer Attitude Questionnaire (WAQ) identified writer behaviors and attitudes. The Thoughts About Myself and School Survey (TAMS) measured primary self-regard, self-esteem relating to school, attitudes toward instruction, and attitudes toward reading and writing.

The attitudinal information was correlated with essay scores to develop profiles of remedial writing students, freshman composition students, and males and females. Besides reviewing cluster and subset scores, individual items from the WAQ and TAMS were evaluated to characterize writers whose holistic essay scores increased, decreased, or showed no change pretest to posttest. Means, standard deviations, T-Test comparisons, and correlation coefficients were utilized for statistical analysis.

Significant gains in referential writing ($p = < .03$) and non-significant gains in expressive writing were found for the remedial writing students. Non-significant gains in both referential and expressive writing were found for the freshman composition students.

Implications of the study are: (1) assessment and evaluation of writing should consist of multiple aspects (performance, attitudes, behaviors); (2) multiple options of response should be provided for students in writing situations (placement/evaluation) which assess writing performance; (3) multiple scoring methods should be utilized for measurement of writing ability and for verification of these measurements; (4) instructors should recognize the apparent positive influence instruction has on writer attitude, behavior, and self-esteem and the connection to improvement in writing performance; (5) instructors should integrate language experiences (writing, reading, speaking, listening) with the developing self-esteem of students; and (6) learning environments and writing assignments should be designed to facilitate the development of positive self-concepts in students.

TEXAS WRITERS OF CHILDREN'S LITERATURE: A COLLECTION OF INTERVIEWS AND A CRITICAL EXAMINATION OF THEIR WORKS

Order No. DA8406589

TYSON, ELEANORE ELY SMITH, ED.D. *University of Houston*, 1983. 352pp.

When teachers and librarians are able to share with students some information about the author of a book, the students' enjoyment of that book can be enhanced and their motivation to read increased. While there are numerous sources which provide educators with general knowledge of the creators of children's literature, there has been no resource which furnishes Texas teachers and librarians with information about writers of children's literature in their own state. The purpose of this study was to collect and analyze information about Texas writers of children's literature, thereby providing such a resource for Texas educators.

Procedure. Twelve authors of juvenile literature, who are presently living in Texas and who have had three or more children's books published, were personally and individually interviewed by the researcher. The authors were Charlotte Baker, Camilla Campbell, Mary Blount Christian, Sibyl Hancock, Janette Sebring Lowrey, Grant Lyons, Joan Lowery Nixon, Diane Stanley, Dorothy Van Woerkom, Barbara K. Walker, Pauline Watson, and G. Clifton Wisler. The works of each author were critically analyzed and the author's literary development during his/her career was examined.

Summary of the Interviews. The majority of the authors viewed themselves as Texas writers. Seven authors considered a Texas writer to be someone who either lived in Texas or wrote about Texas. The remaining five felt that being a Texas writer involved a unique set of values and a pride in being Texan. One half of the writers felt there was no disadvantage to living in Texas and trying to get books published.

Summary of the Analyses. Each Texas author showed both strengths and weaknesses and also a talent in at least one particular genre. Campbell, Hancock, Lyons, and Wisler displayed a talent in historical fiction; Stanley, Van Woerkom, and Walker, in folk literature. Christian and Watson demonstrated the ability to create humor, whereas Baker and Lowrey revealed a talent for writing realistic fiction. Nixon showed particular strength as a mystery writer.

From both the interviews and critical analyses twelve unique individuals emerged, each of whom has contributed significantly to children's literature, both in Texas and in the larger field.

THE NATURAL DEVELOPMENT OF WRITTEN LANGUAGE STRATEGIES OF FIRST GRADE CHILDREN

Order No. DA8406251

WANNER, SANDRA JEAN, PH.D. *University of Missouri - Columbia*, 1983. 218pp. Supervisor: Dr. Stevie Hoffman

The purpose of this investigation was to describe the naturally developing written language strategies of twenty-two children in one first grade classroom where the teacher/researcher's curriculum and teaching strategies stem from a whole language model of written language learning.

Bi-weekly samples from children's entries in their August through March sustained writing logs were studied to determine each child's use of functional spellings and to describe changes in writing forms and written content in each log. Questionnaires and interview instruments provided indication of each child's model of written language (phonics, skills or whole language) at the beginning and ending of the year.

When children are encouraged to construct a personally meaningful rule system for writing, and when these constructions are accepted as valid, children's writing evidences the developmental

nature of emerging writing strategies. Although six children used invented spellings the first day of school, the other sixteen used random letters to represent entire words or letters to represent beginning, middle and/or ending sounds. Beginning at varying times during the year, children consistently used letters to represent each sound heard in a word and to spell familiar, often used words correctly. By the end of the research year, all children used transitional spellings. Content in the children's writings moved from listings of familiar names and words to letters to people, narative sentences and stories and short stories. Children held phonics or skills models of written language in August. By March, twelve children changed models: ten to whole language, one from phonics to skills and one from skills to phonics.

This research project confirmed previously reported studies in children's developmental writing processes (Clay, 1975; Ferriero, 1978) and developmental spelling processes (Gentry, 1981; Hodges, 1981; Read, 1971). Furthermore, it demonstrated that a classroom teacher can promote a meaning-centered writing program for all children and, as a researcher, can foster, study and describe each child's naturally developing writing strategies so as to enable the child's personal growth toward written communicative competence.

FOCUSING IN THE COMPOSING PROCESS: THE DEVELOPMENT OF A THEORY OF RHETORICAL INVENTION BASED ON THE WORK IN PSYCHOTHERAPY OF EUGENE T. GENDLIN

Order No. DA8325350

WHATLEY, CAROL ADAMS, ED.D. *Auburn University*, 1983. 322pp. Director: Richard L. Graves

This study addresses the problem of formulating a theory of invention for written composition which includes both the generation and selection of material. Though most theories of invention include only the generation of material, this study argues the need for methods for the selection process also. Of the four major theories of invention in current use, only one, Pre-writing, contains methods for selection, and these methods are beset by several limitations. The theory of invention set forth in this study incorporates the generation and selection of material in one coherent process. It is based on the work in psychotherapy of Eugene T. Gendlin, Ph.D.

The study surveys the four major current theories, describes Gendlin's theory and methods and gives examples of classroom applications by the author and other teachers. Based on the classroom applications, the study makes suggestions for using the theory. The major work from which the theory is derived is Gendlin's *Focusing*.

A HISTORICAL AND CRITICAL EXAMINATION OF FOUR AMERICAN THEORIES OF DISCOURSE AND RHETORIC: 1966--1976

Order No. DA8325924

WOLFF, WILLIAM CHARLES, JR., ED.D. *Rutgers University The State U. of New Jersey (New Brunswick)*, 1983. 319pp. Chairperson: Robert P. Parker

This study, "A Historical and Critical Examination of Four American Theories of Discourse and Rhetoric: 1966-1976," examines four major theories following the Anglo-American Seminar in the Teaching and Learning of English held at Dartmouth College in 1966. One purpose of the study is to compare and contrast these four theories with two base-line theorists' works. Edward P. J. Corbett's *Classical Rhetoric for the Modern Student* (New York: Oxford University Press, 1965) and Kenneth Burke's works since 1931. In this way, the study will examine the four theories insofar as they use or do not use classical rhetorical theory and the "new" rhetoric of Kenneth Burke.

A second purpose of the study is to compare and contrast the four theories with each other. The theories considered appear in James Moffett's *Teaching the Universe of Discourse--A Rationale for English Teaching Used in a Student-Centered Language Arts Curriculum* (Boston: Houghton, Mifflin and Co., 1968); in Richard E. Young, Alton L. Becker, and Kenneth L. Pike's *Rhetoric: Discovery and Change* (New York: Harcourt, Brace, and World, Inc., 1970); in James L. Kinneavy's *A Theory of Discourse* (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1971); and in Frank J. D'Angelo's *A Conceptual Theory of Rhetoric* (Cambridge, Massachusetts: Winthrop Publishers, 1975). The theories will be examined historically to note not only what each theorist knew of classical rhetorical theory and of Kenneth Burke's theory, but also what they knew of each other's works. The theories will also be examined critically as theories, in terms first of this author's definition and second in terms of George A. Kelly's definition of a theory as found in his *A Theory of Personality*.

Finally, the theories will be categorized, when possible, according to Martin Steinman's article "Rhetorical Research" from *College Composition and Communication* (1966): basic rhetorical research; metarhetorical research; pedagogical rhetorical theories; rhetorical criticism; and historical or comparative rhetorical research.

SCRIPTS, SCHEMAS, AND SCRIBES: NEEDED DIMENSIONS OF THE COMPOSING PROCESS

Order No. DA8400439

YANCEY, KATHLEEN BLAKE, PH.D. *Purdue University*, 1983. 308pp. Major Professor: Thomas E. Gaston

A review of the dominant models of the composing process demonstrates that they ignore or minimize at least one of two significant "dimensions" of this process. The first of these is affect, that is the emotion that potentially contextualizes, motivates, and informs any writing. The second such dimension is creativity, that is the perception of that which is new and/or original by the writer through her ordering and re-ordering of experience, which is, in turn, a primary function of composing. Accordingly, any model of composing intending to describe this process accurately must account for these significant dimensions of comosing. Furthermore, such a description can be accomplished, at least on the macro level, through the application of a concept that is compatible both in design and in theory with this study's aims and that has proven to be fruitful in several ancilliary fields: namely, scripts/schemata.

Chapter One introduces the concept of scripts/schemata, explaining their function(s) in child development, linguistics, artificial intelligence, reading theory, and clinical psychology. On the basis of this review, analogous entities called rhetorical scripts are posited; they are defined to be those cognitive and affective, transdevelopmental, and hierarchically organized meaning-making structures through whose interaction an emerging text is created. Chapter Two surveys the "best" extant models of composing, showing that they discount affect and/or creativity and noting as well the recent informal work of rhetoricians seeking to describe composing, as does this undertaking, through focusing on the person composing.

Chapter Three discusses factors contributing to the development of rhetorical scripts, exlains their general nature, and details their orientations: Initial I, oriented affectively to the writer; Audience-Adapted I, oriented to the writer's projection of audience; and Emerging I, oriented to the external world and to composing itself, thereby responsible for integrating the activity of the three scripts. Chapters Four, Five, and Six discuss, respectively, the subscripts constituting Initial I, Audience-Adapted I, and Emerging I; these chapters also explain how these competencies and scripts interact during composing to produce the emerging text. The Conclusion summarizes this study, discusses its significance, and recommends further research.

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